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532 Figure 3. This nandu with angular lines characterizes the style of Asensio, used to drawing on a material as unyielding as bamboo.

Figure 4. This drawing is supposed to give the picture of a pig (kutši), whose tail, however, would be more appropriate for a fox and the face for a man (Consito).

Figure 5. A boy (sambiay) and the author, recognizable by his hat and the heels of his boots (José Miguel).

Figure 6. Yagua (jaguar), drawn by Asensio, who here again has reproduced a figure he doubtless was in the habit of engraving on his flutes. The jaguar, which is seen in profile, naturally has only two legs.

Figures 7 and 8. These two drawings, one representing a car and the other a train, are owed to José Miguel, who [151] traveled to Argentina. They constitute a good example of the sense of observation and memory of the Chiriguano. The car has three wheels, that is, the front ones have been represented in profile, but as if they were viewed head on.

Figure 9. Woman walking, drawn by José Miguel.

Plate XCIII

Figure 1. Calabashes attached to their stem (Consito).

Figure 2. Parrot (atyuru) (José Miguel).

Figure 3. Corn on stalk (avati) (Consito).

Figure 4. Cow (waka) (José Miguel).

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Figure 5. Duck (posi) (José Miguel).

Figure 6. Deer (wasu) (José Miguel).

Figure 7. Horse, and over it, a man and a child. In reality these are two distinct drawings which the artist, young Iwawasei, put together inadvertently.

Figure 8. Anteater (tšigwa) (José Miguel).

Figure 9. Dog (yeimbá) (José Miguel).

Figure 10. Vessel (yambuí) decorated with voluted triangles (Consito).